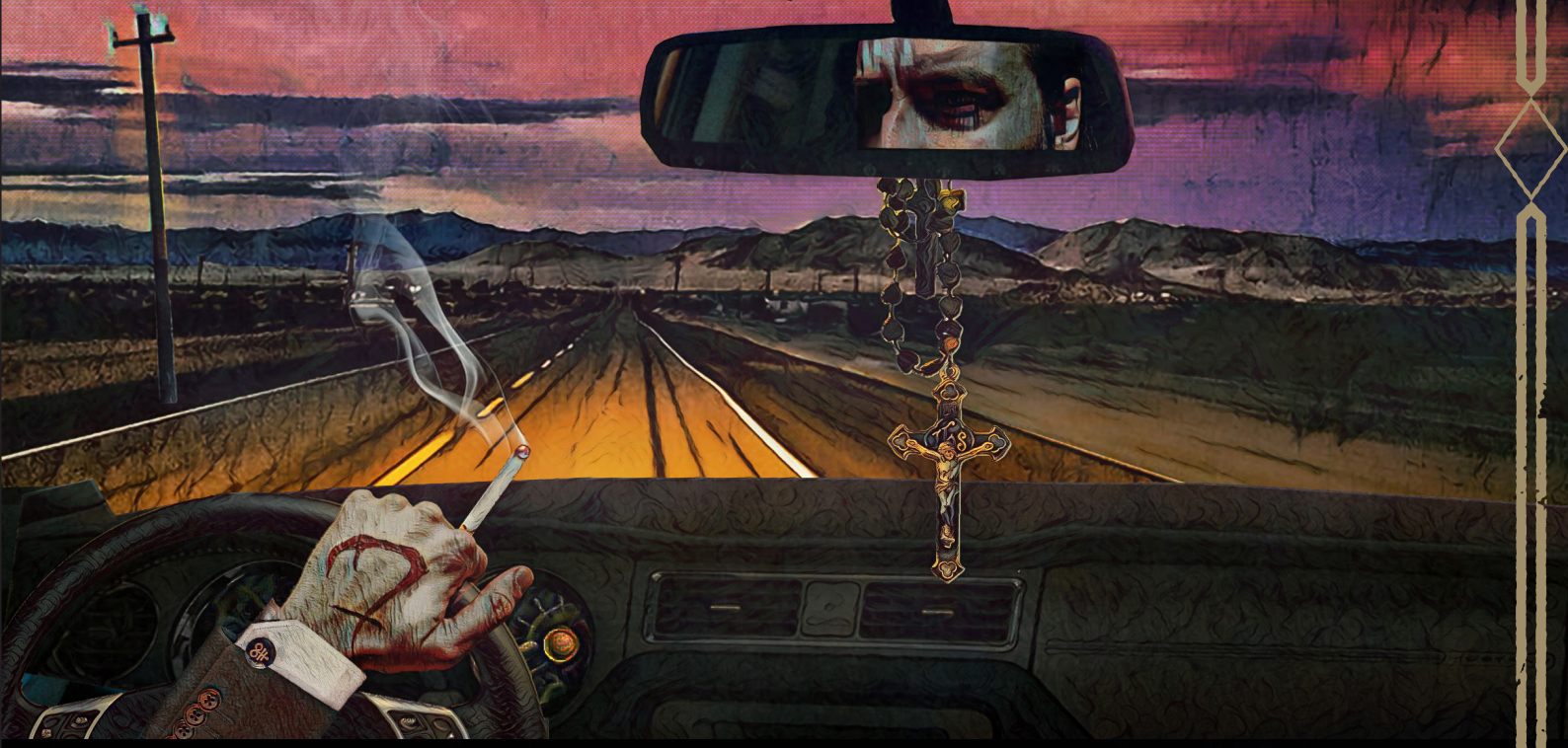

# THE DRIVER

## Horror Starter

A DESPERATE FUGITIVE IS SPEEDING THROUGH THE DESERT IN A CAR about to give out. Who is the driver running from? Who have they brought with them? What single advantage do they have against the threat that is hot in pursuit behind them? And what do they see coming up ahead?


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**Number of Players:** 1

**Playtime:** 1+ Sessions

This improv-heavy scenario starts by you, the GM, describing the initial set-up of the character's situation to the player. Read out the entire section below titled *The Driver*, and give them the three choices detailed there.

From there, play can commence either fully improvised (you need to prepare nothing more than what's on this first page here), or with some additional prep - while still leaving plenty of room for the player's choices to influence the direction in which the game's fiction will develop.

# THE DRIVER

*You're fleeing through the Nevada desert night in an old Dodge muscle car. The AC is broken, and the hot desert wind is rushing through the windows. The fuel gauge is on empty, and you expect the engine to fail any minute now.*

## You are fleeing from...

- *A heist gone wrong:* Some cop died and your partner Glover is lying unconscious in the back seat with an untreated gunshot to the gut. (If you choose this, you also have to tell me what you have stolen).
- *Your former boss and her henchmen:* Sometimes you have to take what you can get. This time, the choices were limited: You have your boss' five-year-old daughter Destiny in the back seat. (Tell me who your boss is and why you're fleeing from her).
- *An enemy from your past:* You thought you killed her, but now she's back and you don't seem to be able to get rid of her. In the passenger seat is your spouse, sleeping after being dragged out of the bed in the middle of the night and forced to flee with you. (Tell me who your enemy is).

## You have to your advantage...

- A .45 pistol with a half-empty magazine containing custom made bullets.
- An old heirloom in the form of a 1st World War bayonet. It is said that bad things happen if you stroke it with blood.
- Someone waiting for you out in the desert. (Tell me who it is).

## And just now, coming up ahead on the highway, you can see...

- An old hotel, long past its glory days.
- A retro gas station with a small store and diner.
- A small house, looking like a private residence, painted in withered sage green.

# THE GAMEMASTER

After every choice you read to the player, ask them to pick one of the options right away, before continuing. Ask any follow-up questions that arise from this option before giving them the next choice. When the player asks you questions back, detail the situation and circumstances as much as you have to, so it makes sense and conveys a strong picture, but take care to leave blanks and questions open for now.

When this is done, a strong starting situation will have been established. Now you tell the player:

*"The car coughs on its last few drops of gasoline, and finally dies. The building you saw is up ahead, you almost reached it before the engine failed. What do you do?"*

## The Horror Contract

In a high-improv game like this, where a lot of player input is allowed for in the initial setup of the story, it is especially important to discuss the Horror Contract (chapter 5 in the core rules) with the player before starting. Make sure you know if the player has any forbidden topics or would prefer to keep certain elements of the emerging fiction off limits. Once you have a good idea of this, take care to improvise the game's content safely within those confines. You have only one player to focus on here, so you can create some truly intense and personal experiences together - but it's also important to keep them feeling safe and happy with what's going on in the game. If in doubt, consider employing a stop sign or safe word for the game, or do occasional OK-check-ins with the player.

That said, in any areas of the fiction where you are not given any limits to work with, feel free to go all out on its content. Make it dark and threatening, dare to be unpleasant, and above all, Play to find out...

# TWO CHOICES

**Start Playing Right Away:** After you ask the player what they do, build on those answers. Improvise people, locations, things that are happening, and threats and complications that arise, as you go.

Keep asking the player questions about their character and its past every now and then.

Make gameplay a creative conversation, in which you're both inspired by each other's contributions, exploring and developing the story together even as it unfolds.

If gameplay grinds to a halt and you're in doubt what to do, escalate the situation: Create rising tension by adding challenging new elements (e.g. time limit, new threats, occasional surprising twists) and leaning on established complications already presented in the fiction (i.e. the pursuers, the companion NPCs).

Play to find out what will happen, and how it will all wrap up in the end.

**Use Some More Prep:** If the above option sounds good to you, you can stop reading this section. If, however, you feel uncomfortable with such a high level of near-total improv, or find yourself wanting some additional inspiration during the game, here are a number of options and considerations regarding how this starting situation might unfold. All of these are completely optional, and many other variants are easily conceivable and definitely possible.

## People and Threats at the Locations

### THE OLD HOTEL, LONG PAST ITS GLORY DAYS

Out front sits an old man with a guitar, and a sleeping dog beside him.

The man is blind and the dog nearly deaf. Neither of them are initially hostile, but they may not hear the character & companion approach over the guitar music, and the dog may bite if surprised or scared.

There is something sinister in one of the rooms, and it may awaken and call out to the character - especially if blood is spilled, sex is had, or drugs are consumed.

### THE RETRO GAS STATION WITH A SMALL STORE AND DINER

There is a Harley and a truck out front, but the station is all out of gas.

Inside are a fat trucker and a scrawny hillbilly biker, eating strawberry pie. A scarred waitress brings them coffee. They are in the middle of arranging a deal (perhaps a freshly cooked batch of crystal meth, a sports bag full of assault rifles, or a bunch of young Mexican women in the back of the truck?)

More bikers may show up later, to seal the deal. As may local cops, who may or may not also be in on it.

### THE SMALL HOUSE IN WITHERED SAGE GREEN

A family preparing food. They invite the driver and companion to join them for dinner, and offer to treat their wounds (if any) and help them get gas afterwards. A car can be seen in their garage.

They are secretly all members of a sexual torture cult, and have been praying to their dark god to send two victims. One shall be sacrificed and one shall be the god's chosen vessel.

Several of their neighbours may come over later for the rituals.

## Opportunities at the Locations

At any of the offered locations, the Driver might find things they need - medical supplies to treat someone's wound, an opportunity to sleep for a while, food, some sort of vehicle to continue their escape, a weapon to defend themselves etc.

Attaining these things should not always be easy; in fact, their availability should not be obvious in every case. In all likelihood, the player will tell you what they are looking for, and you can use that to create interesting challenges and scenes where tension is built up and hard choices need to be made.

## Threats in Pursuit

### A HEIST GONE WRONG

Angry cops pursue the fleeing criminals. One policeman died, either as a result of intentional violence or by accident, and now the others are riled up for retribution and justice. Are the cops just doing their job in pursuing the robbers? Or is it somehow personal? Are the character & companion known criminals with a long list of previous infractions, or first time offenders who the cops know nothing about?

### YOUR FORMER BOSS AND HER HENCHMEN

Criminal thugs led by a furious capo pursue the fleeing character. They have no scruples about using deadly force, but are also under strict orders to not risk any harm to the little girl. What kind of work did the character do for the boss? Why did they abduct the girl? What are the personal relations they have with the men and women now pursuing them? Can some of them perhaps be drawn over to the character's side?

### AN ENEMY FROM YOUR PAST

A personal nemesis pursues the fleeing lovers. Dangerous and relentless enough that the character tried to kill them before, and now they're back seeking revenge. Who is the enemy and what has caused the enmity between them so long ago? Who is the character's spouse, and do they know anything about the enemy? How did the character try to kill the enemy before, and why did it not work? Is there some other way they could try it again?

## Longer Game

If you and your player wish to have a longer game, for example if the character doesn't stay at the first location they happen upon, but instead finds some means of transport and continues their flight, you may wish to use the other locations provided - or come up with entirely new ones. (Perhaps a cave in the desert, an abandoned amusement park, a cursed hippie commune, or a lone trailer home)

For a longer game, make sure to introduce enough threats to last you for a while. Take care that the player can never completely rid themselves of all the threats that beset them.

## Ending

For a strong ending, work towards giving the player a final hard choice which determines how things will go down in the end. Remember *Thelma and Louise*? That's the kind of hard choice that wraps up a good, tension-filled story in a strong and satisfying way. You can go as dark as you and your player are comfortable with.

The Driver's journey could end with:

- Death (i.e. by violence, thirst and starvation, suicide)
- Captivity (i.e. imprisonment, slavery, buried in a cave, trapped in another dimension)
- Madness (i.e. raving mania, insane obsession, catatonic fugue, schizophrenic delusions)
- Mutilation (i.e. a hand, an eye, their tongue, use of their legs)
- Loss (i.e. of riches, a loved one, their faith, their hope for a better life somewhere else)
- ...

It could also end with:

- Escape (i.e. to freedom, restitution, redemption, salvation...)

Although that one is perhaps best used at the price of one of the others listed above.

For example, there could be a choice for the character to escape but it would mean having to leave their partner, spouse, or for the little girl to die or fall into captivity.

It could be a choice between getting caught by the cops (becoming imprisoned for your crimes) or cutting off your own hand to get out of the handcuffs and escape them for good.

Or perhaps escape is possible only by either succumbing to madness (descending into mindless rage or delusional acceptance of what you have to do to make it happen), or willingly entering into slavery to otherworldly beings (accepting the pact the demonic voices in your head have been demanding you to seal with them), or abandoning your stolen riches as a price for your freedom (you will be free, but poor again).

## Attributes

For Attributes, you may just give the Driver a +1 in every Attribute, for the sake of simplicity. This is the quickest way to get started, and well suited to either a short or long game.

Alternatively, you could give them +1 in every Attribute, except for one that is at +3, and one that is at -1. You can make the player choose in advance which ones these are, or let it emerge during the game, when the moves start getting triggered.
Or use the regular distribution. It will take a bit longer to get the scenario started, but any way that feels right to you is a good way to do it.

During the game, you might allow the player to raise one Attribute by 1 point for every major challenge that has been overcome. For every major failure they suffer, you may opt to decrease one Attribute by 1 point.

For **Stability**, consider starting the Driver off at *Shaken* (7) for a short game, or at *Uneasy* (9) for a longer game or if you plan on hitting them with a lot of horrors in rapid succession.

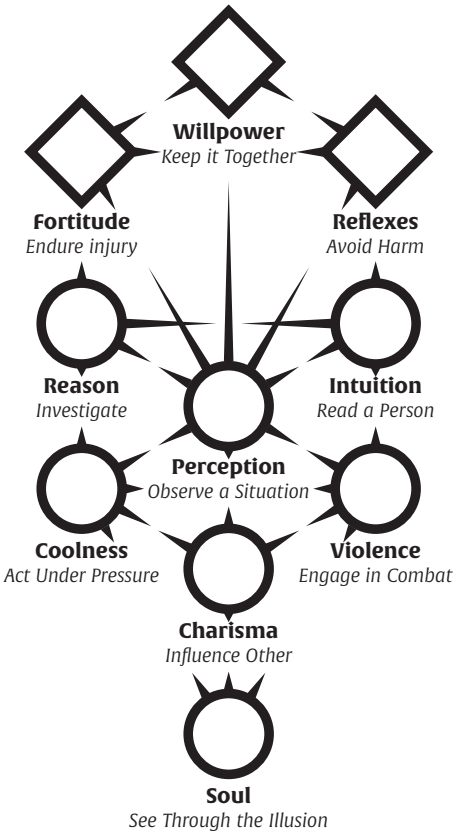
# The Driver

**· Name**

**· Appearance**

**· Notes**

**· Attributes**




**· Wounds**

| Serious Wounds (−1 *ongoing*) | Stabilized |
|---|---|
| | ☐ |
| | ☐ |
| | ☐ |
| | ☐ |

| Critical Wound (−1 *ongoing*) | Stabilized |
|---|---|
| | ☐ |

**· Stability**

| | | |
|---|---|---|
| ☐ | *Composed* | |
| ☐ | *Uneasy* | **Moderate stress:** |
| ☐ | *Unfocused* | −1 to Disadvantage rolls |
| ☐ | *Shaken* | **Serious stress:** |
| ☐ | *Distressed* | −1 ***Keep it Together*** |
| ☐ | *Neurotic* | −2 to Disadvantage rolls |
| ☐ | *Anxious* | **Critical stress:** |
| ☐ | *Irrational* | −2 ***Keep it Together*** |
| ☐ | *Unhinged* | −3 to Disadvantage rolls |
| | | +1 ***See Through the Illusion*** |
| ☐ | *Broken* | The GM makes a Move |

KULT
◇ Divinity Lost ◇